



# TYP0 GRAPHIC

BODONI  
NUMBER



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*Stuart Makes Type Talk*

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## The Human Attributes of Type

By ELLSWORTH GEIST



ES, type has human attributes. Many of the characteristics that identify and classify people are very noticeable in the different printing letters. The personalities of many folks you know can be introduced into a printed page. It is desirable for you to know this if you are an advertiser. Often you find it necessary to create an "atmosphere" for a particular advertisement, and in such a case you must know what type possesses the characteristics that combine to make the "atmosphere" you are striving for.

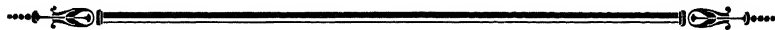
Eight different type faces suffice to give an advertiser all the atmospheric range that he can use. Eight type faces offer a choice so broad that any piece of composition can be *correctly* done with one of them, and all of the other types shown in the type-book cannot broaden the possibilities of this little group.

These eight types are: Caslon, Scotch Roman, Cloister, Old Style Antique, Bodoni, Forum, Kennerley and Gothic.

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The Bodoni is an aristocratic type. It is cold, elegant, and unfriendly. It is tall and unbending, and there is not a waver nor an irregularity in its lines. It is like the dandy of the ballroom, whose manners are perfect and whose clothes are above reproach, and whose hands are never soiled by contact with those of common folks. It is not human nor sociable. It is the Lord Chesterfield—the snob of the society types, and therefore perfectly fitted for use when the advertised product is of a luxurious, aristocratic nature. Locomobile advertising is an excellent example of the use of Bodoni in its proper place.

The Caslon type is the middle-class letter. It is the simple and unaffected member of the type race. It is the most versatile of all letters and is appropriate in more places than any other. It has the refreshing simplicity of the calico-clad country lass, but is not out of place when dressed up in more pretentious clothing. Individually, the letters that make up the Caslon type lack the perfection of design that exists in the Bodoni. The separate letters are rather irregular and homely, but when they are combined into a mass, they are very picturesque. The particular purposes for which Caslon is most



useful is for suggesting the ruggedness of the great outdoors, or for typifying simplicity.

The Old Style Antique is a serious-minded type. It means business. It consists of a series of sturdy, strong lines, and there is not a frivolous stroke in its design. It is the puddler, the molder, the riveter, or, if you choose, the engineer of the type race. It is a strong, two-fisted "He" type. It typifies work.

I would call the Cloister the queen of types. This feminine letter can claim the same perfection of design that distinguishes the Bodoni. It is a carefully and cleanly cut type, but the product of a more friendly hand than that of Giambattista, who cut the Bodoni face. The Cloister has a pleasing gracefulness, a feminine delicacy and an air of elegance—the elegance of fine silks and fine silver. It is a type of keen discrimination. It is the proudest feminine member of the best of the Roman type families.

The Scotch Roman is a type that inspires one with confidence. It is a clean, dependable letter that has a sincere and truthful appearance. It is a modern type, on to which has been grafted some of the characteristics of Caslon—the combination

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resulting in a letter that has a straightforward and honest look, with a very slight official air.

The Forum, which is cast only in capitals, appears quite often in the pages of our national publications. The chief characteristic of the Forum is its dignity—not a cold aloofness, but a dignity that, in an individual, would indicate poise and good breeding and a good taste that might belong to a connoisseur. Forum type is most effective when it occupies a page alone. It is patterned after the letters used for inscriptions in Roman buildings where no lower case was present. The use of panels and trick rules with the Forum type in most cases indicates complete indifference to the characteristics embodied in its design.

There are, however, few ads that can be set throughout in capitals. Masses of capitals are difficult to read, and where considerable text appears, it must be set in lower-case type. Kennerley, the companion face to Forum, is made in both capitals and lower case, and the characteristics of the two letters are practically the same. And though the extreme dignity of Forum is compromised by the presence of lower case, there are times when it

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cannot be helped, and in such cases the Kennerley is the most satisfactory letter to use.

Gothics, which are commonly miscalled "Old English" and generally known as "Text Type," have little place in advertising. They are useful, at times, for display lines when ecclesiastical or antique impressions are desired, but their unreadableness in masses limits their possibilities.

There are probably thousands of types that have, to a degree, the same characteristics that I have attributed to these eight faces, but these eight are the *leaders*. Their characteristics are very definite and clearly noticeable.

Antiquity, Masculinity or Strength, Femininity, Luxury, Class, Cleanliness, Truthfulness, Dignity, Stability—all of these things and more can be suggested by the eight letters described in this article.

—*Printers' Ink Monthly*.



# Edwin H. Stuart & T

422 FIRST AVENUE & PITT

*Designs typography for ten large Pittsburgh financial i*

**EXECUTIVE**

## EDWIN H. STUART, *Head*

Carnegie Tech. All-round printer and newspaper man of thirty years' experience. Has held positions as foreman, superintendent, manager and composing-room efficiency expert in some of the most successful printshops in this country.

A winner of innumerable prizes for the designing of ads and title-pages in trade-journal contests. Teacher of printing in Pittsburgh public schools. Chairman Membership Committee Advertising Typographers of America. Member Association of Master Craftsmen.

## JOHN T. HOYLE, *Consultant and Adviser*

Carnegie Tech. Professor Advertising and Editorial Studies. Education: Collegiate Institute, Hamilton, Canada; McMaster University, Toronto; University of Rochester, Experience: Chief Editorial Department, International Correspondence Schools; Department Editor, Grit; Managing Editor, The Fra Magazine; Vice-President, The Roycrofters; Editor, Good Hardware, Winged Head, etc.; Editor, The Complete Writings of Elbert Hubbard; Sales Manager, O. Hommel Co.; Advertising Writer, Barker, Duff & Morris Advertising Agency; Member National Association of Teachers of Advertising, National Association of Teachers of Printing, and International Association Printing House Craftsmen.

# ypographic Service

SBURGH, PENNSYLVANIA

stitutions, many advertising agencies, and firms direct

## PERSONNEL

### GEORGE W. KINNARD, *Superintendent*

Carnegie Tech. Mr. Kinnard's work is constantly receiving favorable comment in national journals published exclusively for the betterment of the printing craft, as well as the approval of our most discriminating clients. His work is noted for versatility in design.

This versatility is manifest in the skilful use of the many different type faces in our studio.

Mr. Kinnard saw two years' active service as official printer for the foreign water destroyer flotilla, and has had a wide experience on the mechanical staffs of Eastern newspapers.

### MATTHEW C. HENDERSON, *Foreman*

Carnegie Tech. A rising young typographer who has a keen sense of the advertising value of good typography. Has worked with Mr. Stuart and Mr. Kinnard in other plants before assuming the responsibilities of his present position.

### FRANK F. LUTTY, *Pressman*

Carnegie Tech. An acknowledged authority on color and presswork. Fifteen years' experience on high-grade work. Worked with Mr. Stuart in four other plants before becoming identified with this organization.

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## Types Mentioned in Preceding Article

This is a line of the dignified Bodoni; cold and un-  
Caslon type; the middle-class letter; simple, yet bea-  
Old Style Antique, commonly called Bookman  
Scotch Roman letter shown here is well liked by  
FORUM CAPITALS ARE BEAUTIFUL  
Kennerley; very popular, looks well set in a mass for  
Gothic, mistakenly called Text; care must be used

### Other popular letters used in our Studio

Goudy Bold, a bold letter with character; very  
*Cloister Bold Italic; beautiful in design and effective*  
GOUDY TITLE, A CAP LINE VERY NICE  
The old reliable Cheltenham Bold still hol-  
Caslon Bold; a companion face to the ever

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## Bodoni: Type Stylist

By JOHN T. HOYLE



JOHN BAPTIST BODONI, or Giambattista Bodoni as he is commonly called, Printer and Typefounder, was born in 1740 in Saluzzo, in Northern Italy. The typographic germ was in his blood, for his father and two brothers were printers who needed not to be ashamed.

Having learned all that his father and brothers could teach him, John, like most ambitious boys at that wonderful age, eighteen, set out for Rome, supporting himself on the way by selling engraved blocks of his own manufacture to the printers in the country towns.

In Rome, he was adopted by that great mother of genius, the Vatican, and did such good work that Cardinal Spinelli and Abbot Ruggieri entrusted him with the printing of two books, in the Arab-Copht and Tibetan languages. This was done so well that the good Abbot insisted that Bodoni's name appear in the Colophon—surely this was fame for a stripling of twenty-two!

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But his patron died, and John became homesick for a sight of the old folks. Back home he worked with his father and brothers, and at the age of twenty-eight was made director of the Royal Printing House, which was under the direction of Ferdinand, Duke of Parma. The salary, \$300 a year, was small enough, but Bodoni's wants were few and his ambition great. He desired to become a typefounder and produce types of his own that would body forth his ideals.

In 1788, Bodoni issued his first complete type specimen book, which almost immediately added to his prestige. Crowned heads became his customers. His presses were busy. He associated with or corresponded with a large circle of the learned men of Europe. In short, he had "arrived."

When Napoleon drove out the Austrian governors from Northern Italy, Bodoni continued under the Imperial patronage.

Napoleon the Great, King of Italy, praised Bodoni the Great. When Bodoni went to Paris, the Emperor received him in state, as an ambassador of the typographic art, and ordered that an annual grant of money be paid to him.

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When Bodoni died, in 1813, in his seventy-third year, rulers of nations paid public tribute to his memory. In 1818 a magnificent work appeared in two volumes, entitled "Manuale Typografico," containing specimens of the vast collection of types which had belonged to him.

Such, briefly, is the life of Giambattista Bodoni, the Italian boy who has influenced the typographic world more perhaps than any other printer of his generation.

We sit at his feet and call him Master!

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### Personal Service

Which would you rather do: Deal with a concern where the volume of work was so great that you were a very small frog in a very big pond, or tie up with a shop whose volume of work is so held down that every customer is assured of the best?

We know our customers and what they need—and we personally see to it that they get what's good for them.

Would you like to get in on this kind of service?

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# TYPO GRAPHIC

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VOL. 1    PITTSBURGH, PENNA., NOVEMBER, 1921    No. 6

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*"A Little Harbinger of Good Tidings"*

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PUBLISHED BY EDWIN H. STUART

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## The Fire Froze to the Grate

The editorial staff of this little gloom-chaser made a trip to the Bedford Hills recently.

Coming back over the mountains snow was swirling through the air, and we could not tell where our fingers ended and the steering-wheel began.

So we stopped at the Mountain Inn on the top of the world. Here was a big drum stove, red hot, and with long sighs of comfort we draped ourselves around that heat-dispenser and thawed. Table in the snug little room had a *turkey red tablecloth*, the first the writer had seen in thirty years. Also a kerosene lamp. Red tablecloths and kerosene lamps were standard household commodities in our old home town. A lump rose in our throat and we immediately became afflicted with nostalgia, which I believe is Latin for homesickness.

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It was so cold that it reminded us of the frigid winter we put in at a Michigan lumber-camp. It was the winter of the blue snow. The snow came right down out of the sky and brought the blue of the sky with it. Big lumber-camp, though. The pancake-griddle was so long that the cook tied a slab of bacon to each foot and skated up and down to grease the griddle. The fire froze right to the grate and they chopped it off with an ax. In the spring when it thawed, they would use these frozen chunks of fire for kindling-wood in the cooking-range. All the cows gave ice-cream, and a young man who was out sleigh-riding with his girl had the words he used to propose with freeze in the air. They thawed next spring just as an old maid was riding along. She sued him for briches of promise. Sleigh is no place to propose anyway. Not much opportunity for a clinch and fade-out. I thank you.

*Edwin H. Stuart*



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## Alibi Ike

A Kansas paper ran the following ad:

"If the lady who left her handbag in my car while it was parked in the city square last Saturday afternoon will call and identify same, she may have it by paying for this ad. *If she will help convince my wife that I had nothing to do with it being there, I'll pay for the ad.*"

The clever editor of the Pittsburgh Post put this head over the reprint item: "We want ring-side seats for this one."

All of which reminds us. George took our car one evening last week. The next day we found a blonde hairpin on the seat.

Keep your seats, gentlemen, keep your seats! The charming Mrs. Kinnard is a stunning blonde. Which makes it all right.

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I had six honest serving men  
(They taught me all I knew)  
Their names are What and Why and When  
And How and Where and Who.

—Kipling

